

CD 2011--64



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2010-2011 SEASON

Tuesday, April 5, 2011
7:30 pm, Walter Hall

University of Toronto Concert Orchestra
Rafael Luz & Chun-Ying Chu, conductors

PROGRAM

Giacomo Puccini
(1858-1924)

I Crisantemi
Rafael Luz, conductor

Antonín Dvořák
(1841-1904)

Serenade for Strings in E major, Op. 22
Moderato
Tempo di Valse
Scherzo: Vivace
Larghetto
Finale: Allegro vivace
Chun-Ying Chu, conductor

Richard Einhorn
(b. 1952)

The Silence
Rafael Luz, conductor

UNIVERSITY OF TORONTO CONCERT ORCHESTRA

Violin

Tania Cheng
Paolo Griffin
Sohyoon Lee
Vivian Peng
Sebastian Sallans
Yuxin Song
Johnson Tam
Erick Wawrzekiewicz
Justina Wong
Ruth Ann Yiu
David Zhou
Julija Zibrat

Viola

Matthew Antal
Gabriella Kertesz
Elise Nagami
Madeleine Spence
Christopher Wong

Cello

A.J. Fu
Zixiao (Kevin) He
Da-Young Seo
Rosy Zhang

Double Bass
Doug Ohashi

Principle coach
Young Dae Park



PROGRAM NOTES

One of very few non-operatic works written by PUCCINI, *Il Crisantemi*, is a single-movement piece from 1890. The title is the name of a flower (Chrysanthemums) that is associated in Italy with funerals and remembrance rites. Originally written for a string quartet, it is frequently played by string orchestras. According to a letter written to his brother, the piece was written in a single night in response to the death of his friend Amadeo di Savoia, Duke of Aosta. Three years later, Puccini used the themes again in his *Manon Lescaut*. – *Note by Rafael Luz*

Serenade for Strings, Op. 22 by ANTONÍN DVOŘÁK (1841–1904) was composed in May, 1875 during a particularly happy period of his life. He was gaining a reputation as a composer, and was consistently commissioned to compose.

The *Serenade for Strings* is full of rich sonorities and intense emotions. In the first movement, the second violin and cello start to sing out the folksong-like melody in imitation, followed by a lively dance-like middle section that shows three different rhythms happening simultaneously. The main theme returns in the first violin played in octaves with richer orchestration.

The second movement is a waltz with a scherzo texture. The famous melody is played by first violin while other strings provide harmonic support. The trio section opens with two different characters, a tender opening melody followed by an energetic ending.

A humorous scherzo comes after the slow waltz. The vivid rhythmic spirit refreshes the palate of the serenade. The melodic trio section is accompanied by lower strings with two different rhythmic figures.

The fourth movement is elegiac in character, filled with rich harmonies, wide dynamic range and romantic, lyrical phrases. A

dramatic rhythmic change in the middle section changes the pace of the movement, entering into a mysterious character until the main theme comes back with its original tempo and lyric.

The vigorous last movement introduces an interesting off-beat accented rhythm which is heard in imitation. The dance-like dotted rhythmic figure dominates and drives the movement to the end. – *Note by Chunying Chu*

RICHARD EINHORN is a New York composer born in 1952. He graduated from Columbia University and, before turning his attention exclusively to composition, worked as a record producer for such artists as Meredith Monk and the New York Philharmonic. His production of the Bach Cello Suites with Yo-Yo Ma won a Grammy for Best Instrumental Performance. He has written operas, orchestral, chamber and film music, as well as dance scores.

The Silence was originally composed for double string quartet. This version is an adaptation for full string orchestra, with basses added to it.

The orchestra is arranged in a way that the first group faces the second group, like a mirror. The piece is very rhythmical and very often the themes introduced by the first orchestra will be played later on by the second. Mr. Einhorn says about the last movement: “the violins are playing octave double stops in what appears to be, what sounds like a backbeat. The only problem with the backbeat is that the music underneath is moving around and scrambling about and changing meters and dropping eighth notes every once in a while, so although it sounds like 4/4 it really ain’t, if you ever try to tap your foot through it, it just isn’t gonna happen”. In this performance the first, third and fourth movements will be performed. – *RL*

BIOGRAPHIES

Born in Taiwan, conductor **CHUNYING CHU** is in the second year of her master’s degree in performance at the University of Toronto specializing in orchestral conducting, studying with David Briskin. Chunying earned her bachelor’s degree in piano performance at the Schulich School of Music at McGill University, where she also studied choral and orchestral conducting with Iwan Edwards. She also studied orchestral conducting with Helene Gagne and served as assistant conductor for Concordia University Orchestra. In 2008, Chunying also trained and conducted the Shi-Pai amateur church choir in Taiwan, regularly performing in music festivals and concerts throughout Taiwan. Ms. Chu has made several appearances with the U of T Symphony Orchestra and the U of T Concert Orchestra this season.

RAFAEL LUZ began his music studies with lessons in piano and violin. At the age of 14 he received a prize in the Edmundo Vilani-Cortes Piano Competition in his native Brazil. He received his bachelor’s degree in orchestral conducting and composition in Sao Paulo while working for the city and state on several humanitarian projects. Mr. Luz has worked as a teacher and conductor for several youth string orchestras. He was assistant conductor for Guarulhos Symphony Orchestra, was the Music Director and principal conductor of the Jericoacoara Symphony Orchestra until moving to New York City where he earned his Master’s degree in orchestral conducting at Queens College, studying with Maurice Peress. In New York, he was assistant conductor of the Oratorio Society of Queens, the Queens College Symphony Orchestra, and the New Britain Symphony Orchestra of Connecticut. Recently, he moved to Toronto to pursue a doctorate at the University of Toronto. In the summer, Mr. Luz will be joining the faculty of the Eleazar de Carvalho Music Festival in Brazil.